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THE WATCHMAN.

"Ho! watchman; what cheer while the city's asleep,
And a guard o'er its slumbers you patiently keep,
From the time when the even-star smiles from the sky
Till the dew-drops are diamonds, and dawn draweth nigh?
What cheer from the city? How sleep they to-night,
Who were blithesome and gay when the morning was bright?
Now pause on thine errand, and give me one hour,
Ere the weird chimes of midnight peal out from the tower."

"I walked in the city as twilight drew near,
And the music of laughter fell sweet on mine ear;
'Twas a girl's happy voice, and methought she was fair,
As a murmur of love floated out on the air.
And I paused on my way, that my ear might not fail
To catch every word of that exquisite tale;
And the memory of youth thrilled my pulses like wine,
As I thought how in old days that story was mine."

"Then I passed by a house, 'twas enshrouded in gloom,
And I knew what lay there in that uppermost room.
Not the silence of midnight, as voiceless as now,
Was so still as the silence enthroned on his brow;
And the echoes made answer alone to my tread,
When I moved, as though footsteps might waken the dead.
Would he rise if I spoke—put the sheet from his face?
And I crossed myself there, and prayed 'God give him grace.'

"For others the daytime; for me the delight
Of the stars high in heaven, and the strange sounds of night.
I watch where the black water eddies and swirls;
Where one terrible night me a gleam of fair curls
And a form in the water that swiftly sped by,
As I knelt me in fear 'neath the dome of the sky.
Till the East groweth crimson no rest have I won;
And my curfew's the morning-chime greeting the sun."

H. SAVILLE CLARKE.

MUSIC AND THE DRAMA IN VIENNA.

As the correspondent of the *Neue Berliner Musikzeitung* observes, the Vienna public has become of late, and with very good reason, so suspicious, that it condemns beforehand every reform emanating from individuals placed high in authority. Thus the Intendant-General, Herr Münch von Bellinghausen and the Court Counsellor, Dr. Dingelstedt, are, no doubt, able to bear testimony to the truth of the German proverb: "Aller Anfang ist schwer," which means "Every beginning is difficult," and is, con-

sequently, not precisely equivalent to the French, "*Ce n'est que le premier pas qui coûte*," as it is frequently represented to be. Herr von Bellinghausen and Dr. Dingelstedt have scarcely entered on their new functions, and yet nearly all the daily papers rival one another in their anxiety as to the future of the two Imperial Theatres. Dr. Dingelstedt, we may remind our readers, has been appointed to manage the Imperial Operahouse, *vice* Sig. Salvi suspended, some say for glaring incapacity; others, owing to the influence of a certain clique. Germans are exceedingly fond of ceremony, and so, on assuming office, Dr. Dingelstedt received in the manager's room all the persons engaged at the Imperial Operahouse. Of course, so fine an opportunity for elocutionary display was not to be lost, and Herr Rank, well known as a writer of light literature, made a speech, to which Dr. Dingelstedt replied in very cordial terms. The Doctor referred to the difficulty of the task he had undertaken—it must be recollected that he is not a musical man—and, in the interest of art, begged all present to support him energetically, for their doing so was the only thing that could enable him to surmount the numerous difficulties in his path. He then went on to speak of a reorganization of the chorus, of alterations among the principal singers, and of his determination to distinguish his period of management by the production of interesting novelties, which, for some years, have rivalled in rarity the celebrated bird that was "*nigro similima cygno*." Dr. Dingelstedt was cheered at various portions of his speech, and on the principle, we suppose, of what is good for the goose being good for the gander, when Herr Esser, Dr. Dingelstedt's musical lieutenant, and the new *Capellmeister*, entered his orchestra to conduct the rehearsal of *Iphigenia in Aulis*, he was uproariously greeted by all the members, while Herr Hellmesberger, in their name, congratulated him on his appointment. Having thanked Herr Hellmesberger and his colleagues very warmly, Herr Esser proceeded with his rehearsal. *Iphigenia in Aulis* was to have been produced as a sort of preparatory gala performance in honor of the Emperor's saint's-day, but had to be replaced by *Lucia di Lammermoor*, in consequence of the indisposition of Herr Beck. Mdlle. Ilma de Murska was the heroine, and fairly captivated the very numerous audience, both by her singing and acting. She was well supported by Mr. Adams as Ravenswood. *La Muelle* has been revived to afford Mdlle. Lucas an opportunity of appearing as Fenella. She has not the slightest qualification for the part which she performs with the preciseness and stiffness of a seventh-rate ballet girl rather than the energy and sentiment with which Scribe and Auber invested the character of Masaniello's unhappy sister. The whole performance was, however, on a par with the Fenella. Herr Zottmayr, the Masaniello, caused the audience to regret vividly that he had not been born dumb as well as his sister, while Herr Prott, as Don Alphonse, was but a shade less objectionable. It must be owned that this performance of *La Muelle* goes a long way towards justifying the distrustful tone to which allusion has already been made, and in which so many of the papers speak of the prospects of the Operahouse. There is a rumor that Herr Taglioni's ballet of *Sardanapal*, so popular in Berlin, is to be produced in the course of the season, and

that Dr. Dingelstedt has put himself in communication with Herr Taglioni on the subject.

An event marking a new era not only in the theatrical but also in the political annals of the Austrian capital took place the other day. *Monch und Soldat*, a piece by Fr. Kaiser, which the Censorship had refused to sanction, and which had, in consequence, long slumbered in the author's portfolio, was produced by Herr Ascher, at the Carl Theater, for the benefit of his principal stage-manager, Herr Louis Grois, and achieved a most triumphant success. The house was crammed to suffocation, and the audience appeared absolutely electrified at again beholding on the stage priests and soldiers in their appropriate costumes. The numerous allusions to real virtue, and the true duties of a priest, in opposition to affected sanctity and ecclesiastical meddling, brought down thunders of applause, so that the entire performance was, in fact, one series of uproarious demonstration of feelings and opinions long compulsorily pent up. The interest of this noteworthy event was not diminished by the fact that the Arch-Dukes Albrecht and Wilhelm were present and remained to the fall of the curtain, thus endorsing, so to speak, in advance the spirit which recently dictated the Emperor's reply to the Prelates of his Empire.

Mdlle. Renom has appeared successfully at the Theater an der Wien as Eurydice in M. Offenbach's *Orpheus*. The same composer's *Schöne Helena* was performed there, the other evening, for the 120th time. Among the novelties in preparation is Balfe's *Vier Haymonskinder*, which has not been heard in Vienna for some time.

The two gigantic bassins on each side the principal façade of the new Operahouse are already in their places. Inside, Herr Engerth has completed the last picture in the "Kaisersaal," and is now busily engaged decorating the staircase which leads to it. It has been resolved to light the interior on what is termed the "Rampenbeleuchtung" system. The warming apparatus is completed, and the ventilating experiments are to be commenced forthwith. The inventory handed over by Signor Salvi to his successor contains a long list of scenes for the new Operahouse; indeed all the exteriors and landscapes for *Wilhelm Tell*, *Don Juan*, *Figaro's Hochzeit*, *Fidelio*, *Tannhäuser*, *Faust*, *Die Zauberflöte*, *Der Nordstern*, *La Muelle de Portici*, *Le Prophète*, *Norma*, *Der fliegende Holländer*, and *Robert der Teufel*. The artists are Herren Brioschi, Jachimivecz, Kantzky, Grünfeld, Burghardt, and Hoffmann.

It will, probably, interest the readers of the *Musical World* to learn that the sexton of the Hundstürmer churchyard, Joseph Renterer by name, has had a new grave-stone erected, at his own expense, over the last resting-place of the immortal composer, Joseph Haydn, as the original stone was completely worn away by the weather. The Haydn Musical Society have written to thank the worthy man for his pious act, and undertaken to keep the grave in order at their own expense for the future.

MANNHEIM.—Thanks to Herr Pohl, *Capellmeister*, this town will be able to boast of a Conservatory of Music from the 1st December.

HAMBURG.—M. F. Bazin's *Reise nach China* has been produced and favorably received.